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ABSTRACT

This document reports on an evaluation project to determine the effectiveness of the Fast Track method of instrumental music instruction as applied to beginning band instruction. The Fast Track music system is unique because it simultaneously aids both visual and aural learning by using a book and cassette tape approach to instruction. Traditional beginning band instruction is principally taught using either a book or music sheets. The Fast Track system's philosophy maintains that music gains its meaning from the relationship of rhythm to beat, and pitch to harmony; and that repetition is essential for learning. To evaluate the Fast Track music system, data were collected from three sources: (1) a survey of student background and student attitude toward music and band; (2) the Musical Achievement Test of Iowa; and (3) an individual 15-minute performance task composed of three songs with six criteria. The evaluation criteria were: (1) beginning on first beat after instruction; (2) consistent beat; (3) rhythm patterns; (4) performs correct notes; (5) observes articulation markings; and (6) tune integrity. Two Fast Track schools and two non-Fast Track schools participated in the project. A pattern of performance strengths and weaknesses emerged and may be attributed to the type of music program. Fast Track schools tended to have higher performance averages on three criteria: (1) consistent beat; (2) rhythm patterns; and (3) tune integrity. Non-Fast Track schools showed higher performance averages on performing correct notes and observing articulation markings. While clear patterns of strengths and weaknesses appeared, the differences were not sufficient to be statistically significant at the .05 level. Includes nine appendices comprised of the Musical Achievement Test of Iowa, evaluation forms, the survey instrument, music sheets and statistics. (Author/DK)

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National Diffusion Network's Evaluation of the Fast Track Music System 1992 - 93

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August, 1993

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National Diffusion Network's Evaluation of the Fast Track Music System

Abstract

The goal of the evaluation project was to determine the effectiveness of the Fast Track method of instrumental music instruction as applied to beginning band instruction. The Fast Track music system is unique because it simultaneously facilitates both visual and aural learning by using a book and cassette tape approach to instruction. Traditional beginning band instruction is principally taught using either a book or music sheets. In addition, the Fast Track system's philosophy maintains that music gains its meaning from the relationship of rhythm to beat, and pitch to harmony; and that repetition is essential for learning to take place.

To evaluate the claims of the Fast Track music system, data were collected from three sources: a survey of student background and student attitude toward music and band; the Musical Achievement Test of Iowa (fall and mid-year administrations); and an individual 15 minute performance task composed of three songs with six criteria (Beginning on First Beat After Instruction, Consistent Beat, Rhythm Patterns, Performs Correct Notes, Observes Articulation Markings and Tune Integrity). Four schools participated in the project: two Fast Track schools and two non-Fast Track schools. The Fast Track schools were selected by the developer and did not initially include the developer's school. Two non-Fast Track schools were chosen to represent schools that would have a similar population of students. Mid-project, it came to the attention of the evaluator that a band director of one of the Fast Track schools was injured and the substitute band director did not use the Fast Track system. The school was withdrawn from the project. The developer's school was used as the second Fast Track school. The developer's school band students were not aware that they were part of an investigation until January. Because the students were unaware of their involvement, the data was analyzed in two different ways: with and without the developer's student data. When accounting for a possible "Hawthorne effect", the analyses indicated no significant differences between Fast Track and non-Fast Track groups. However, a pattern of performance strengths and weaknesses did emerge and may be attributed to the type of music program. Fast Track schools tended to have higher performance averages on the following criteria: Consistent Beat, Rhythm Patterns and Tune Integrity. Non-Fast Track schools tended to have higher performance averages on the following scales: Perform Correct Notes and Observe Articulation Markings. All students tended to begin playing on the first beat after instruction. Student attitude toward music and the Musical Achievement Test of Iowa change scores were not statistically significant. In summary, while clear patterns of strengths and weaknesses appeared, the differences were not sufficient to be statistically significant at the .05 level. Fast Track is a promising music system in need of fine tuning.

National Diffusion Network's Evaluation of the Fast Track Music System

Description of the Fast Track Music System

The Fast Track Music System integrates an aural and visual approach to teaching beginning band instruments. It is based on a philosophy that music is principally an aural art form that is most often initially taught as a visual art form. In addition, the Fast Track philosophy maintains that music is relational. Music gains its meaning from the relating of rhythm to beat, and pitch to harmony. Finally, repetition within music instruction is essential for learning.

What distinguishes Fast Track from traditional music systems is that each instruction book has at least three audio tapes. Each tape supplies students with the beat and harmony needed to make their music "whole", and the repetition needed to remember what they learn. The tapes also have verbal instructions. Students are encouraged to use the tapes at home while they practice. With the Fast Track method, students become accustomed to hearing and feeling the chord changes and rhythm.

Claims

Beginning band students who are taught using the Fast Track music system will be able to perform significantly better than non-Fast Track students in the following areas:

1. Initial beat,
2. Tempo or consistent beat,
3. Rhythm patterns,
4. Perform correct notes,
5. Observe articulation markings,
6. Tune integrity, a general or holistic score regarding the student's performance,
7. Improvisation,
8. Enjoy playing music and band.

Evaluation Methodology

Design

In order to develop a plan that would address the claims posed by Fast Track, a panel of music experts was assembled during the summer of 1992. The panel's task was the following: understand the Fast Track philosophy and develop a plan to evaluate Fast Track. Based upon the recommendations from the experts several sources of data were collected for each student: background information; attitude toward music and band; scores on the Musical Achievement Test of Iowa (fall and mid-year administrations); and an individual 15 minute performance task composed of three songs with six criteria for each song.

While the Fast Track music system may be used with individual private instruction, the intent of the program was to help beginning band students. In Iowa, band instruction generally starts in fifth grade, thus, the focus of the study was fifth grade beginning band students.

For this evaluation two groups were defined: schools that use the Fast Track music system and schools that do not use the Fast Track music system. The Fast Track music system developer identified two schools that used his system and two parallel schools that do not use his system. The developer's school was not initially part of the evaluation plan. However, mid-project, it came to the attention of the evaluator that a band director of one of the Fast Track schools was injured and the substitute band director did not use the Fast Track system. The school was withdraw from the project, and the developer's school was used as the second Fast Track school. Band students of the developer's school were not aware that they were part of a project until January. Because of their unawareness, the data were analyzed in two different ways: with and without the developer's student data.

Unlike regular classroom instruction, beginning band instruction does not start on the very first day of school. For this evaluation, beginning band instruction starting dates ranged from mid-September to mid-October. To account for the varying starting dates of beginning band instruction, the expert panel decided that 16 contact weeks should be the standard instruction time. Within that time period, all music systems generally introduce the same finite number of concepts and skills. To confirm this, two meetings were set with the band directors: an orientation meeting in early September and an update meeting in early January.

Data collection started in September with all potential band students taking the Musical Achievement Test of Iowa. The same test was administered in late January to only beginning band students. Background information and attitude toward music and beginning band instruction was collected in January. Finally, an individual 15 minute performance task of three songs was administered 16 weeks after beginning band instruction. Performance administration times were arranged on a school-by-school basis through the band director and principal. The performance tasks were administered by trained administrators, who were retired band directors.

In early June, the expert panel was assembled by the evaluator to review the descriptive data and initial analyses. Upon their review and discussion, secondary analyses were recommended for further consideration. In mid-June, secondary analyses and an interpretation of the analyses were sent to the expert panel members for their review. On June 28,1993 consensus among the panel members was sought and reached regarding the interpretation of the secondary analyses.

Sample

To best examine the claim of the Fast Track music system, the expert panel agreed that the sample should be composed of fifth grade beginning band students. Because of financial considerations, the sample was limited to four schools: two Fast Track schools and two non-Fast Track schools. The developer assisted the expert panel in identifying two Fast Track schools and two parallel non-Fast Track schools. The panel agreed with the developer's selection. In total, there were 133 students in the initial sample but only 125 students provided usable data. Of the 125 students, several students had incomplete data in one or more of the three sources of information. One hundred and twenty two (122) students provided the best and most complete data with 60 Fast Track students, and 62 non-Fast Track students.

Student background information relative to the study was collected in January and reviewed by the expert panel in June. The demographic statistics did not differ between the Fast Track and non-Fast Track groups on most items.

Instruments and Procedures

Musical Achievement Test of Iowa (MATI)

The instrument was developed as part of a system for identifying students with musical talent. It was developed in 1981 by Area Education Agency 7, Cedar Falls, Iowa (AEA 7, 1981). The development was guided by Dr. Edwin Gordon, author of several musical aptitude and achievement tests. The KR-21 reliability statistic is .725. The content validity was based upon the expectation of music teachers.

The expert panel recommended that Part I and Part II of Level C be used for fifth grade students. Part I is an aural recognition of rhythm, and Part II is an aural recognition of tone. Parts I and II are group tests. Each test is composted of 30 items and takes one-half hour to administer. The test is administered by a teacher playing a tape to the students. The students need to respond to each item as either "same" or "different". While this test is called an achievement test, it more closely resembles an aptitude test. Students may gain the ability to distinguish rhythm and tone patterns, but this skill is not directly taught. (see Appendix A)

Student Background Information and Student Attitude Toward Music Survey

This survey was developed to gather information from students regarding their current activities with their band instrument and past experiences with other musical instruments. In addition, it asked students about their attitude regarding band and music. The survey was reviewed by the panel and the band directors. (see Appendix B)

In addition to demographic and musical instrument information, students were asked about their attitude toward music since they started band. Both closed and open ended responses were presented to students.

Questions were adapted from the The Second Assessment of Music, 1978-79: Released Exercise Set (NAEP, 1980).

Performance Task

The third and perhaps most important piece of student data was actual student performance on three constructed songs. Again, based upon input from the band directors and expert panel, the songs' content was within the skill and knowledge range of all students after 16 weeks of instruction. Initially, there were four songs but a pilot test of the songs found that the fourth song was too difficult for even experienced sixth grade students. The fourth song allowed students to make up their own music, improvise. Students listened to a taped example of improvisation, and were asked to improvise from a single note. The expert panel agreed that this was beyond the beginning band student.

In addition to asking students to play three songs, the panel elected to structure the songs in different ways. Students were given Song 1 and 2 one week in advance of their individual performance. Students were asked to practice the songs without any assistance. Song 1 was to be played by the student himself/herself. Song 2 was a duet. The student was to play a song with taped accompaniment. Finally, Song 3 was a sight reading task. Each student was given a couple of minutes to study the song and then preform the song when instructed. (see Appendix C)

A scoring sheet was prepared for both non-percussion and percussion instruments (see Appendix C). Criteria were identified for each song as follows:

1. Begins on the first beat after instruction.
2. Maintains a consistent beat.
3. Performs rhythm patterns correctly.
4. Performs correct notes.
5. Observes articulation markings.
6. Maintains the tune's integrity.

The above criteria were used for non-percussion instruments. For percussion instruments, criteria 4 and 5 were omitted.

A weighted No/Yes scale was assigned to the first criterion, with the value of 1 given to No and 3 to Yes. Criteria 2 through 6 were rated on a 1 through 5 scale, with 1 the lowest and 5 the highest. The expert panel felt that a five point scale was similar to band contest judging scales. Raters would feel comfortable with a five point scale. In addition to identifying the above criteria, working definitions were established for each criterion.

Using the rating sheet and working definitions, a pilot study was conducted in early spring. Four expert panel members agreed to serve as raters. Three sixth grade students from the developer's school were used as subjects. Again, each subject played three songs. One of the panel members elected to withdraw from rating the songs. While he was a professional keyboard musician, he felt that he could not adequately

judge non-keyboard instruments. He was later replaced by an experienced band director, who also served as a test administrator.

An analysis of the three expert panelist's independent ratings of three students and three songs found that of the 162 possible paired comparisons, only 2 differed by more than 2 points and none differed by more than 3 points. The evaluator felt that the criteria, definitions and rating scale were reliable.

Performance Task Procedure

1. Location
   One-by-one students were asked to report to an assigned testing room. The room was free of distractions and appropriate for recording. Only the student and a trained test administrator were present in the room.
2. Equipment
   The student was to bring his/her band instrument and Song 1 and 2 with him/her to the testing room. Each performance task was recorded on tape for later scoring. The test administrator had two tape recorder/players: one for recording the performance, and one for playing the taped instructions and music.
3. Orientation
   The student was greeted by a test administrator. The administrator assisted each student with tuning his/her instrument. Each student was assigned a unique identification number. The administrator cross-referenced the student's name with a list provided by each band director. Because each task was to be recorded for scoring purposes, the administrator wrote the student identification number and the type of music instrument on a recording tape. After the student was correctly identified and identification number recorded, the administrator reviewed the performance task with each student.
4. Performance
   The test administrator simultaneously started both the recording tape recorder and the tape instruction player. The student followed the taped instructions and performed Songs 1,2 and 3.
5. Conclusion
   After about 10 minutes the task performance was completed. The student was thanked and sent back to his/her classroom.

Two test administrators were hired. Each administrator was a retired band director and was familiar with all the musical instruments that might be included within a beginning fifth grade band. The test administrators were invited to the January band directors' meeting and a performance task administration training meeting in mid-January. Their roles were as follows: assist each student with tuning his/her respective instrument, identify the student and write his/her identification number on a recording tape, review the performance task, start both the recording tape and instruction tape players, provide Song

3 to the student and dismiss the student. Each test administrator saw approximately 65 students.

Data Collection

A fall and mid-year administration of the Musical Achievement Test of Iowa (MATI) was given by the band directors. Again, MATI is a one hour group test that may be given in two one-half hour segments. The tests were scored by the band directors and sent to the evaluator for data analysis.

The student survey was given to students in mid-year, January. Generally by mid-year, beginning band students will at least complete the year within band. The surveys were collected by the band directors and sent to the evaluator for data analysis.

A performance task was administered to each student by a trained test administrator. Because of the staggered starting dates of beginning band (mid-September through mid-October) and other school calendar events, the test administrators arranged to be at different buildings between late January and early March. Again, 16 weeks of band instruction guided the scheduling of the task performance administrations.

For each student who participated, the administrator taped his/her three song performance and coded each tape with an identification number. The identification number was a five digit number taken from a table of ten thousand randomly assorted digits. Student names and identification numbers were matched for future reference by the evaluator.

Each student tape was rated by two independent judges. Four judges were used to score the tapes. Student tapes were systematically assigned to judges. Therefore, all judges rated across all four buildings, and all possible pairs of judges were constructed. This assignment scheme was used to control for potential rater bias. Inter-rater reliabilities were computed for criterion 2 through 6. The average inter-rater reliability estimate was .75, with a range of .18 to .96 (see Appendix D).

Data Analysis

Buildings, each from a different school district, were randomly coded as district 1 through 4. All quantitative data were computed by district and made available for expert panel review (see Appendix E). In addition, the open-ended responses collected by the student survey were recorded and provided to the expert panel.(see Appendix F)

By observation of the evaluator and a crosstab computation, Criterion 1 of the performance task, "Begins on First Beat" generated little, if any, variance. (see Appendix G) Thus, this criterion was not considered a viable piece of information. It was excluded from the analysis.

Simple one-way ANOVAs were computed for the following groups of sources of information: six attitude items; difference scores for the Musical

Achievement Test of Iowa; and Criteria 2 through 6 for each song. The fixed classification variable was group membership: Fast Track vs. non-Fast Track. (see Appendix H)

In early June, the expert panel gathered to discuss the data and the analyses. The initial analysis did not take into account the potential of a "Hawthorne effect". Recall that students from the developer's school were unaware of their participation in an evaluation project until January. In mid-June, the data was re-analyzed without the developer's school data (see Appendix I). This analysis and an interpretation was sent to the expert panel members for their review. In late June consensus was sought and received on the findings.

Results

Simple one-way ANOVAs of the student attitude items, with or without the developer's school, were not statistically significant at the .05 level. The ANOVAs on the MATI scales of Rhythm and Tone were not statistically significant with or without the developer's school. However, it should be noted that two Fast Track students had only partially completed the mid-year test of the MATI and their scores were not included in the analysis of the MATI change scores.

With regard to the performance task, when the developer's school was included in the analyses, there was a statistically significant difference found for all three songs on Observing Articulation Markings, and for Song 2 on Performing Correct Notes. When taking into account the potential for a "Hawthorne effect", the analyses indicated no significant differences between Fast Track and non-Fast Track groups. However, a pattern of strengths and weaknesses emerged and may be attributed to the type of music program. Fast Track schools tended to have higher performance averages on the following criteria: Consistent Beat, Rhythm Pattern and Tune Integrity. Non-Fast Track schools tended to have higher performance averages on the following criteria: Performing Correct Notes and Observes Articulation Markings. All students tended to begin playing on the first beat after instruction, Criterion 1.

Discussion

By involving an impartial panel of experts, the band directors from the sampled schools, and the Fast Track music system developer this investigation was able to link the claims of the developer to specific and measurable criteria, address potential questons regarding evaluation bias, and keep an open channel of communication among all parties. It also p oled three sources of data: attitude, aptitude, and performance. The results revealed that regardless of instructional music system attitude and aptitude are about the same for beginning fifth grade band students.

Again, the performance task was constructed to directly address the claims of the developer. The developer was present at each expert panel discussion and assisted with the composition of the songs. The expert panel and the band directors provided guidance in the development of the

performance task. The songs were structured to allow students to demostrate practiced and impromptu performance. In addition, how well students play with accompaniment was considered in Song 2.

The results clearly indicate the strengths or weaknesses of the Fast Track music system. Again, after adjusting for a potential "Hawthorne Effect" Fast Track students tended to have higher performance scores on the criteria of Consistent Beat, Rhythm Patterns and Tune Integrity, but lower performance scores on Performs Correct Notes and Observes Articulation Markings. This finding was consistent across all three songs.

Unfortunately, one of the claims of the Fast Track music system was not examined during this study, improvisation. A performance task, Song 4, was designed and piloted, but was found to be even too hard for sixth grade band students. Improvisation is a developmental talent which may be beyond the of the beginning band student.

In summary, the results of this investigation indicate that Fast Track should not be considered for inclusion in the National Diffusion Network of programs for dissemination. Fast Track is a promising music system in need of some fine tuning.

References

Area Education Agency 7 (1981). Musical Achievement Test of Iowa. Identifying Students with Musical Talent. (pp. 69 - 76). Cedar Falls, IA.

National Assessment of Educational Progress (1980). The Second Assessment of Music, 1978-79: Exercise Set. (No. 10-MU-25). Princeton, NJ: Educational Testing Service.

Appendix A

Musical Achievement Test
of Iowa

PLEASE PRINT

Name _____
Last First Middle

School _____

City _____

State _____

Musical Achievement Test of Iowa

AEA 7 ©
Cedar Falls, Iowa 50613

Levels C and D

Part I - Rhythm

Practice Songs

	S	D
1	○	○
2	○	○

	S	D		S	D		S	D
1	○	○	11	○	○	21	○	○
2	○	○	12	○	○	22	○	○
3	○	○	13	○	○	23	○	○
4	○	○	14	○	○	24	○	○
5	○	○	15	○	○	25	○	○
6	○	○	16	○	○	26	○	○
7	○	○	17	○	○	27	○	○
8	○	○	18	○	○	28	○	○
9	○	○	19	○	○	29	○	○
10	○	○	20	○	○	30	○	○

Part II - Tonal

Practice Songs

	S	D
1	○	○
2	○	○
3	○	○

	S	D		S	D		S	D
1	○	○	11	○	○	21	○	○
2	○	○	12	○	○	22	○	○
3	○	○	13	○	○	23	○	○
4	○	○	14	○	○	24	○	○
5	○	○	15	○	○	25	○	○
6	○	○	16	○	○	26	○	○
7	○	○	17	○	○	27	○	○
8	○	○	18	○	○	28	○	○
9	○	○	19	○	○	29	○	○
10	○	○	20	○	○	30	○	○

Reproducible

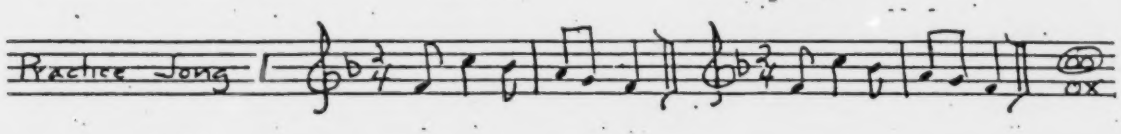
Part I - Aural Recognition - Rhythm

Announcer: This is a test to show how well you listen to rhythms. You will be listening to a series of short songs, each having two parts. Remember both parts of each song because you will be asked to decide whether they are exactly the same or if they are different. If the two parts of the song both have exactly the same rhythm please fill in the oval in the "S" column. If the two parts of the song have different rhythms please fill in the oval in the "D" column.

Look at your answer sheet under RHYTHM, and find the words "Practice Songs".

Listen to practice song number one, and mark your answer.

"Practice Song #1" "First" "Second"

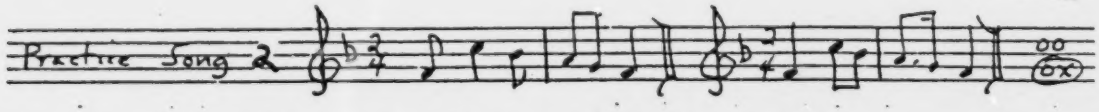


(Allow three seconds to mark their answers)

You should have filled the oval in the "S" column because the rhythm of the first part and the rhythm of the second part of the song were exactly the same.

Announcer: Now listen to practice song number two, and mark your answer.

"Practice Song #2" "First" "Second"



(Allow three seconds to mark their answers)

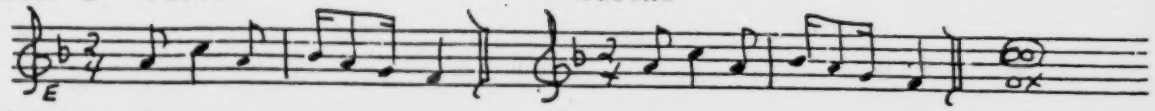
You should have filled the oval in the "D" column because the rhythm of the second part of the song was different than the rhythm of the first part.

(Stop the tape and answer any questions)

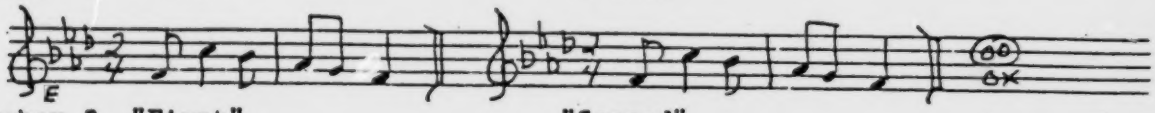
Announcer: Look at your answer sheet under "Part I - Rhythm". Find "Number One" below it. Now let's begin the test. Remember, "S" means the rhythms are exactly the same; and "D" means the rhythms are different. Begin now . . . . .

(Be sure to allow three seconds between items for the students to mark their responses. The tape is already timed.)

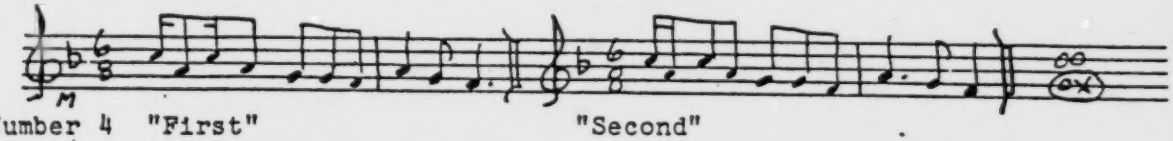
Number 1 "First" "Second



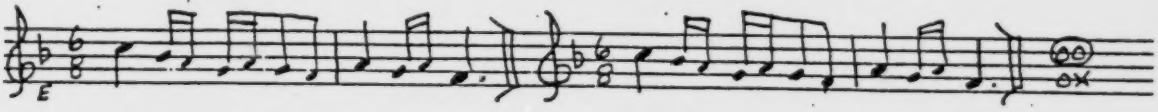
Number 2 "First" "Second"



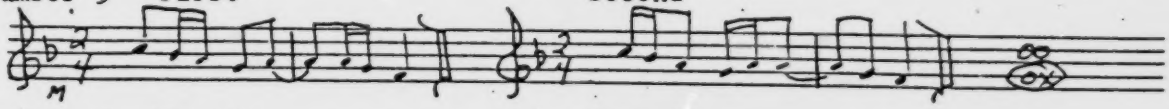
Number 3 "First" "Second"



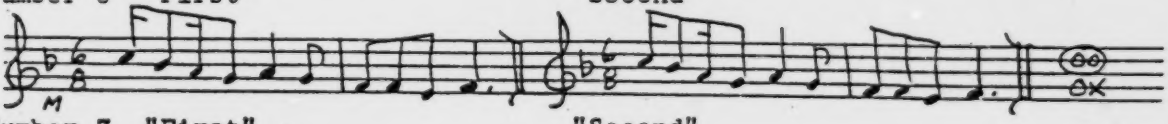
Number 4 "First" "Second"



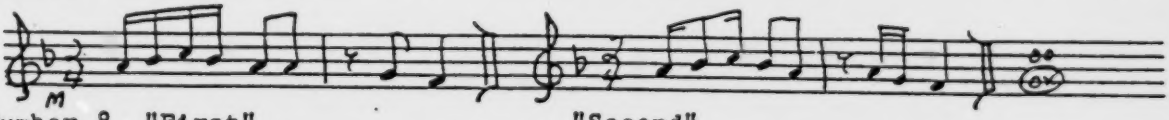
Number 5 "First" "Second"



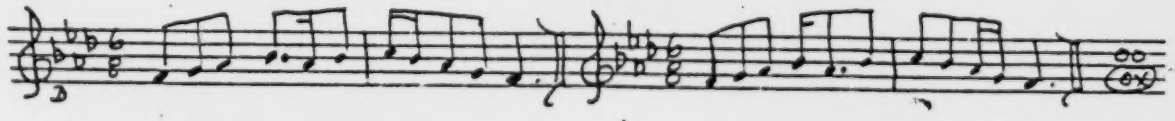
Number 6 "First" "Second"

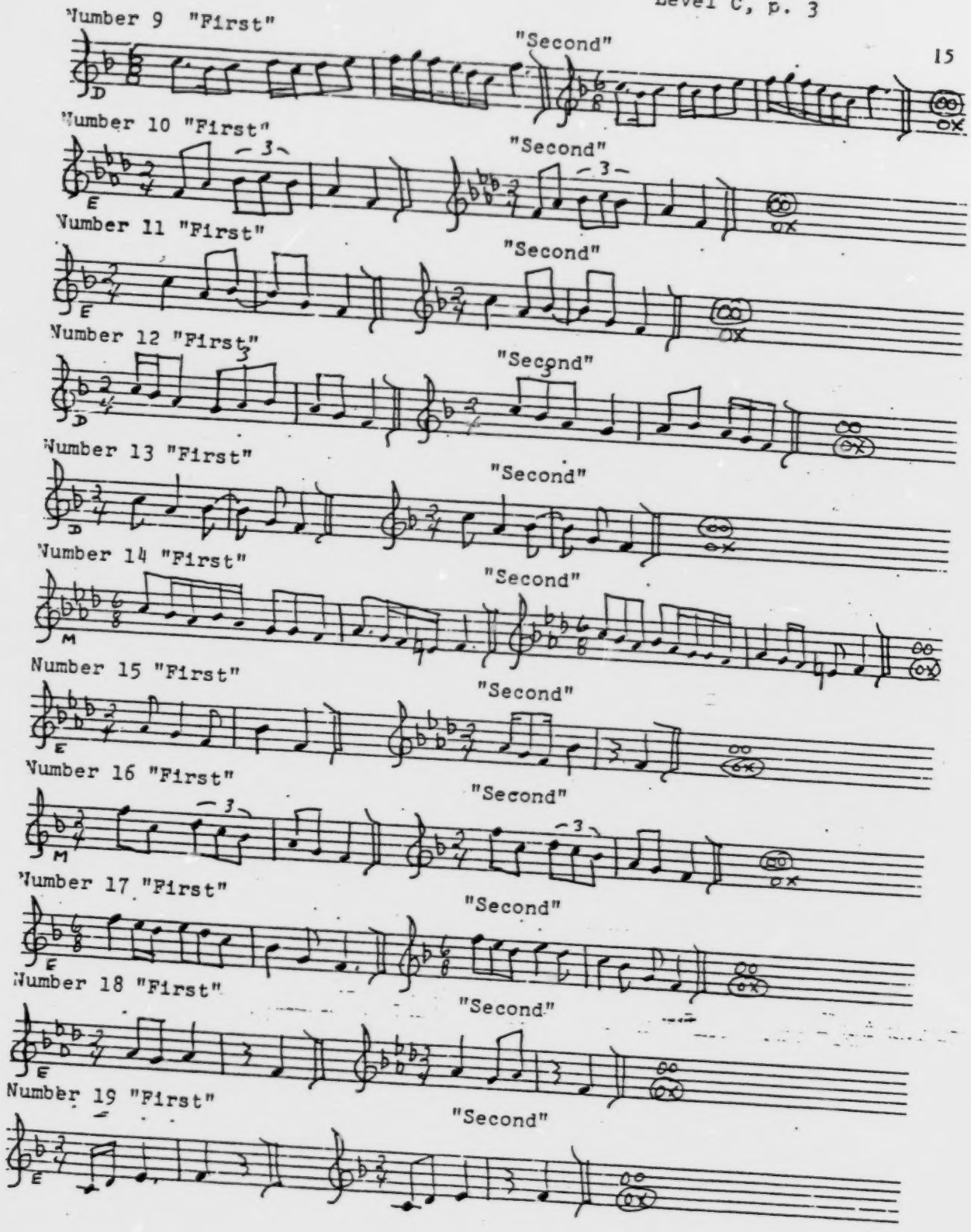


Number 7 "First" "Second"

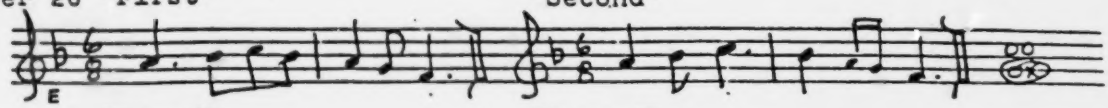


Number 8 "First" "Second"




Number 9 "First"
"Second"
Number 10 "First"
"Second"
Number 11 "First"
"Second"
Number 12 "First"
"Second"
Number 13 "First"
"Second"
Number 14 "First"
"Second"
Number 15 "First"
"Second"
Number 16 "First"
"Second"
Number 17 "First"
"Second"
Number 18 "First"
"Second"
Number 19 "First"
"Second"

Number 20 "First" "Second"



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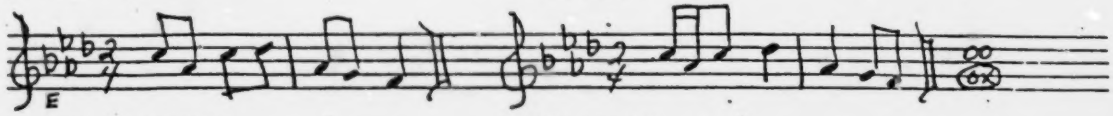

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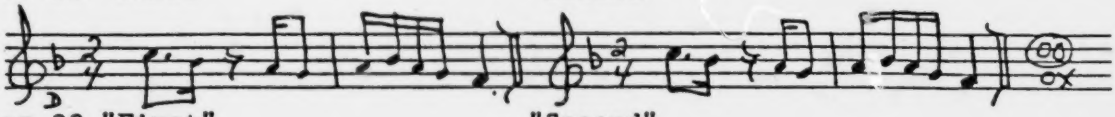

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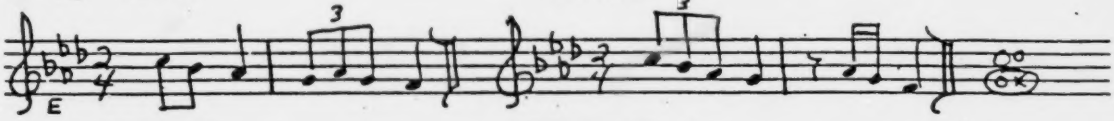

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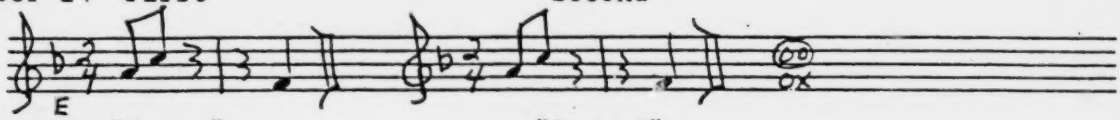
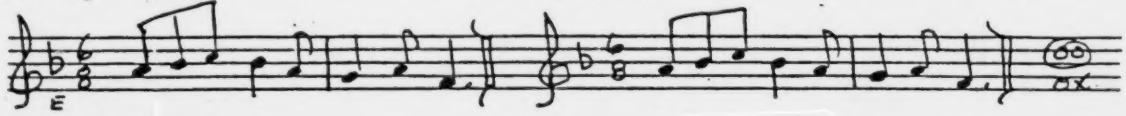
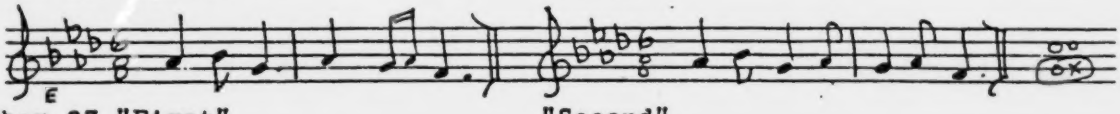


Number 25 "First" "Second"

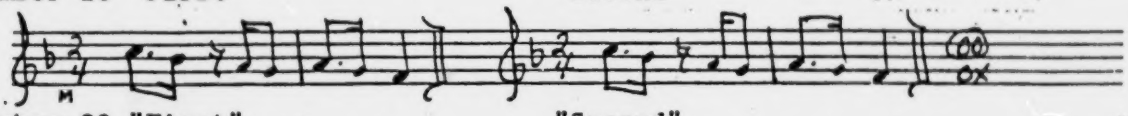


Number 26 "First" "Second"

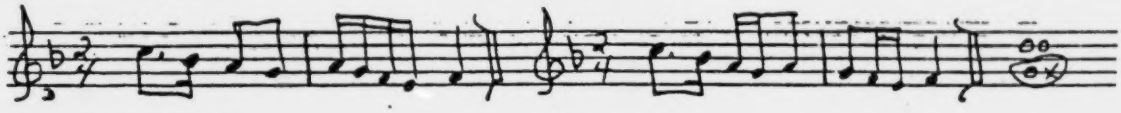


Number 27 "First" "Second"

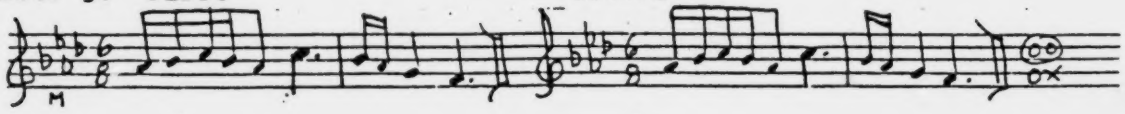
Number 28 "First" "Second"



Number 29 "First" "Second"



Number 30 "First" "Second"



Part II - Aural Recognition - Tonal

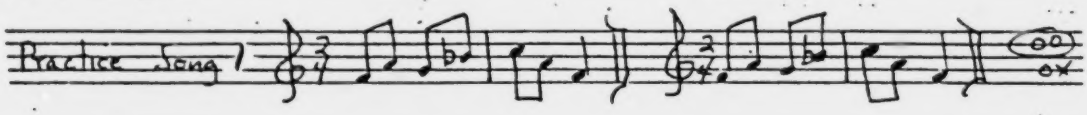
17

Announcer: This is a test to show how well you listen to melodies. You will be listening to a series of short songs, each having two parts. Remember both parts of each song because you will be asked to decide whether they are exactly the same or if they are different. There are two reasons why the second part of the song may be different from the first part. The first reason is that the direction of the notes in the melody is different in the second part. The other reason is that the tonality of the second part is different than the first part.

If you think that the second part and the first part of the song are exactly the same, fill the oval in the "S" column. If you think that the direction of the melody or the tonality of the second part is different than the first part of the song, fill the oval in the "D" column.

Look at your answer sheet under "TONAL" and find the words, "Practice Songs". Now listen to practice song number one, and mark your answer.

"Practice Song #1" "First" "Second"

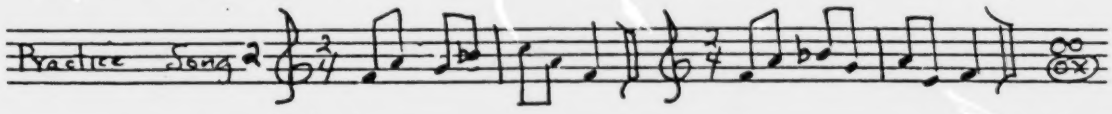


(Allow three seconds to mark the answer)

You should have filled the oval in the "S" column because the first part and the second part of the song are exactly the same.

Announcer: Now listen to practice song number two, and mark your answer.

"Practice Song #2" "First" "Second"



(Allow three seconds to mark the answer)

You should have filled the oval in the "D" column because the direction of the melody of the second part of the song is different than the direction of the melody of the first part.

Announcer: Now listen to practice song number three, and mark your answer.

"Practice Song #3" "First" "Second"

(Allow three seconds to mark the answer) 18

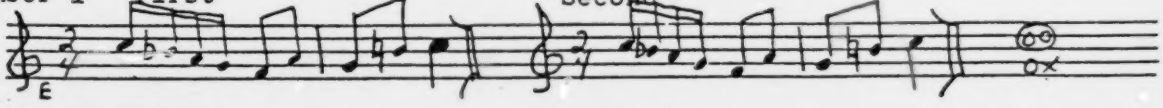
You should have filled the oval in the "D" column because the tonality of the second part of the song is different than the tonality of the first part.

(Stop the tape and answer any questions)

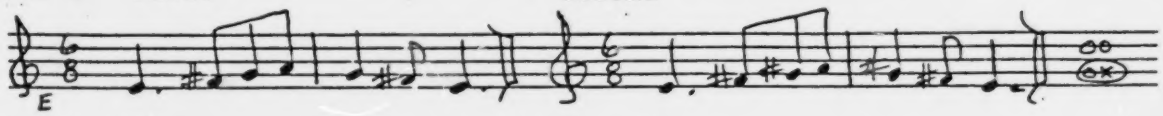
Announcer: Look at your answer sheet under Part II - Tonal. Find "Number One" below it. Now let's begin the test. Remember that "S" means the melodies are exactly the same and "D" means that the melodies are different. Begin now . . . . .

(Be sure to allow three seconds between items for the students to mark their responses. The tape is already timed.)

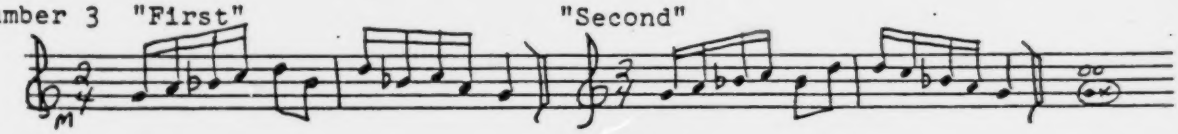
Number 1 "First" "Second"



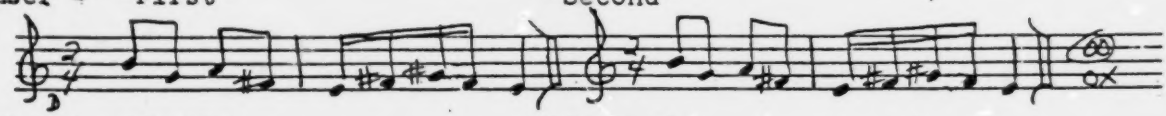
Number 2 "First" "Second"



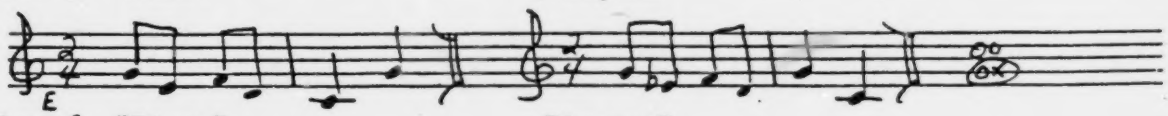
Number 3 "First" "Second"



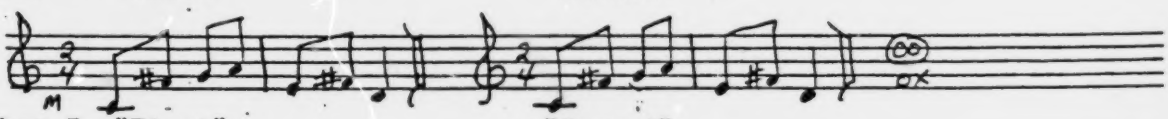
Number 4 "First" "Second"



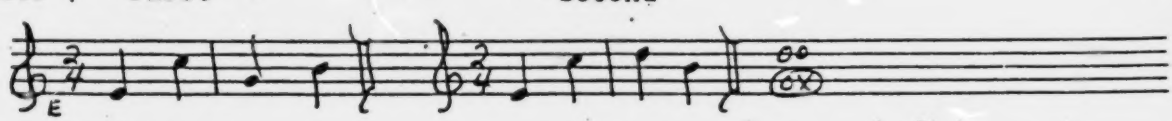
Number 5 "First" "Second"



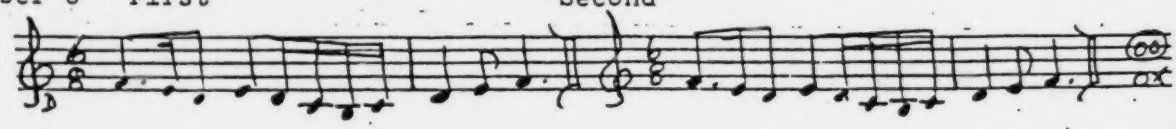
Number 6 "First" "Second"



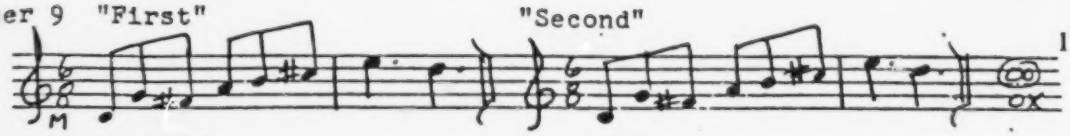
Number 7 "First" "Second"



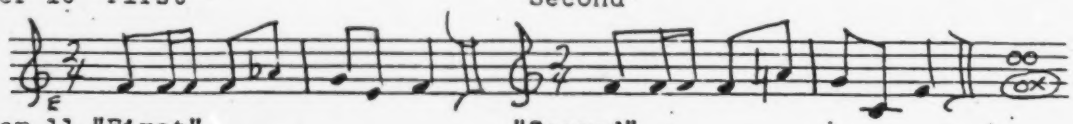
Number 8 "First" "Second"



Number 9 "First" "Second"



Number 10 "First" "Second"



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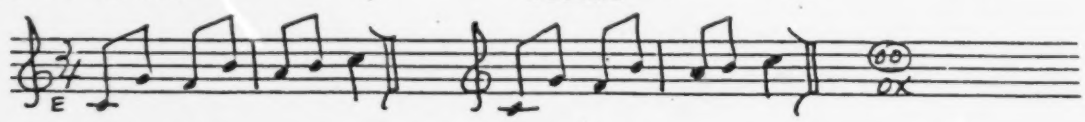

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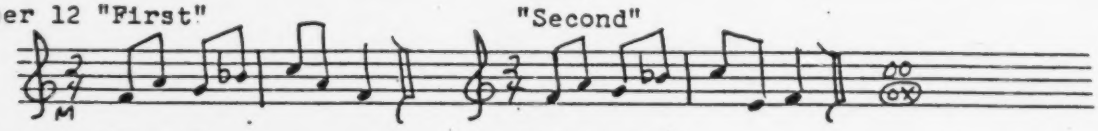
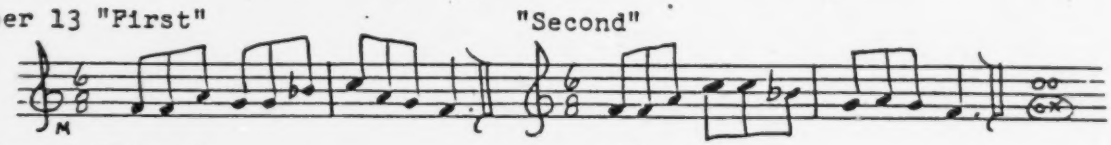
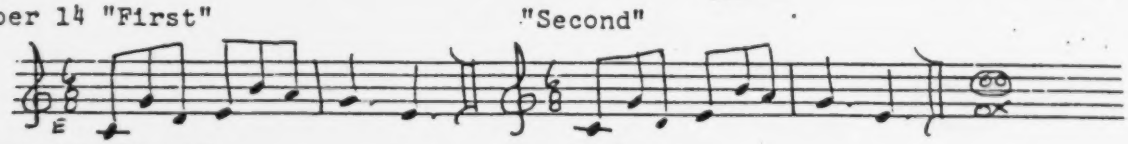


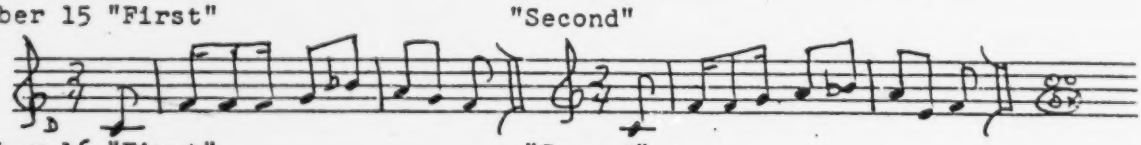
Number 13 "First" "Second"



Number 14 "First" "Second"



Number 15 "First" "Second"



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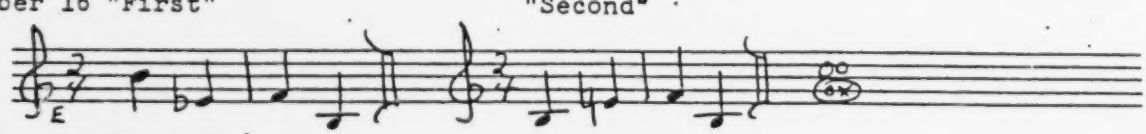

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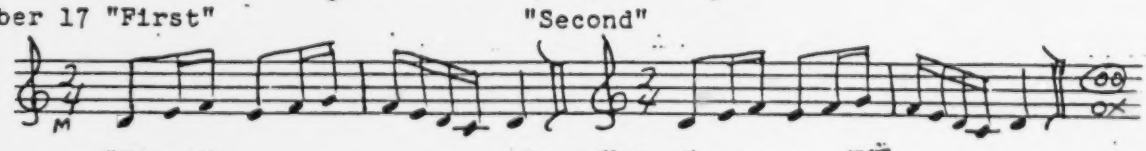

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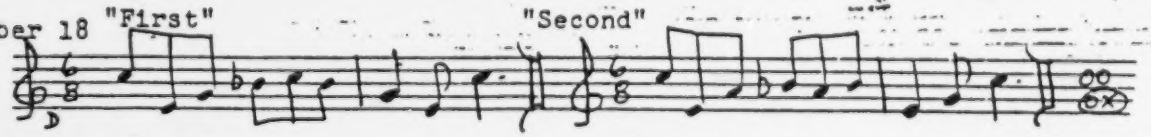

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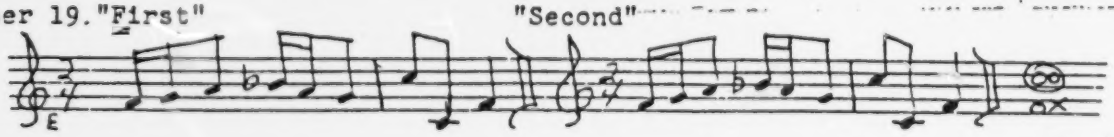

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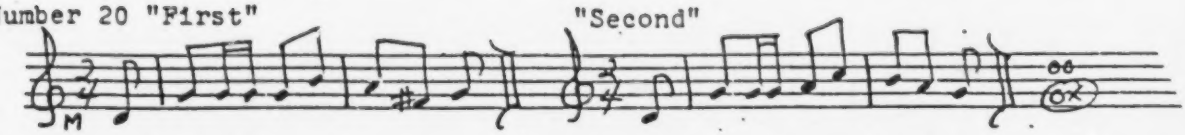
Number 20 "First" "Second"



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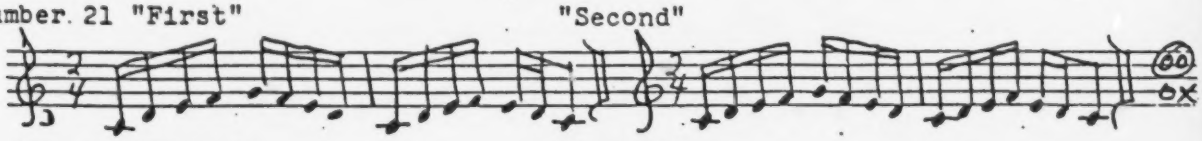

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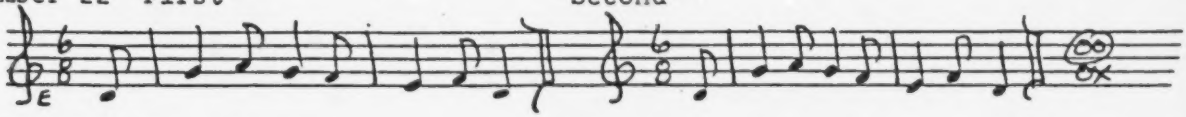

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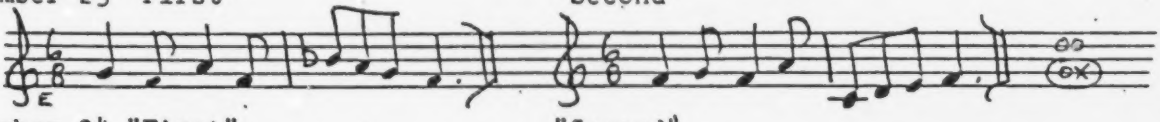

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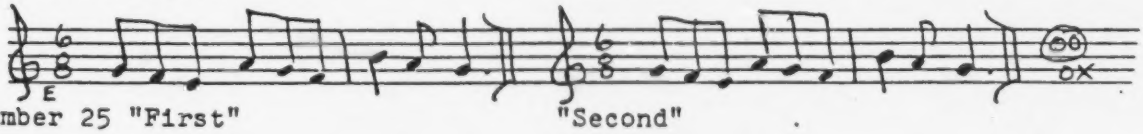
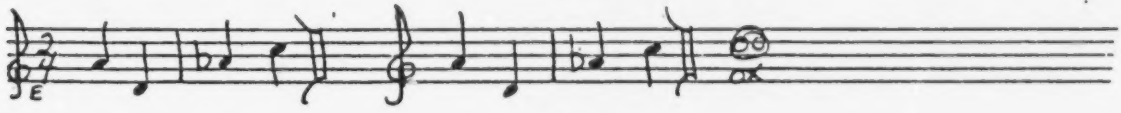


Number 25 "First" "Second"



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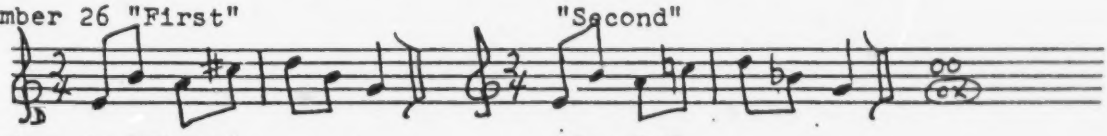

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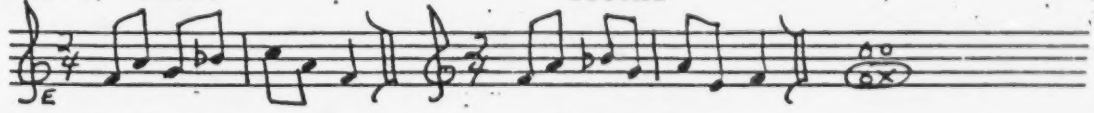
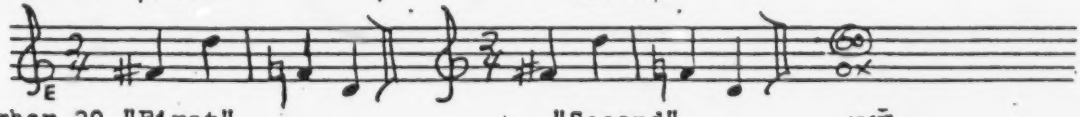
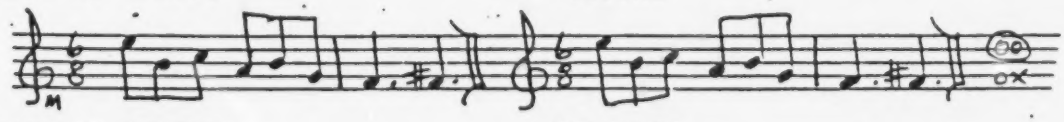


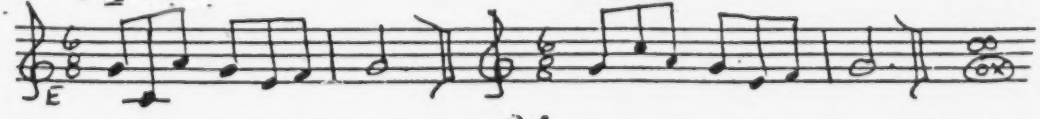
Number 28 "First" "Second"



Number 29 "First" "Second"



Number 30 "First" "Second"



Appendix B

Student Background Information and
Student Attitude Toward Music Survey

National Diffusion Network
Fast Track Music System
Program Evaluation
1992 - 1993

Student Background Information and Student Attitude Toward Music Survey

Student Background Information

Name_____

School District_____

1. What school band instrument do you currently play?

   Please list: a._____

   If percussion, write down your keyboard percussion instrument(s).

   b._____

   c._____

2. About how many minutes of school instruction time do you receive for each instrument you play per week?

Individual with teacher	Small Group with teacher	Rehearsal
_____	_____	_____

3. In addition to the instruction you receive at school, do you take private lessons?

   NO **YES, if yes list the instrument and amt. of time per week.**

Instrument	Amt. of Time
a._____	_____
b._____	_____

Attitude Toward Music

Directions: Please read the statements below and circle the response that best describes your attitude.

Since I started band...

9.	my interest in music has	increased	same	decreased
10.	my interest in playing a musical instrument has	increased	same	decreased
11.	my interest in playing music with others has	increased	same	decreased
12.	my interest in making up music has	increased	same	decreased
13.	my comfort to play before others has	increased	same	decreased
14.	I have new friends who like to play music	YES		NO

15. What do you most like about playing in the school band?

16. What do you least like about playing in the school band?

Appendix C

Sample of Songs, Rating Sheet,
and Criteria Definitions

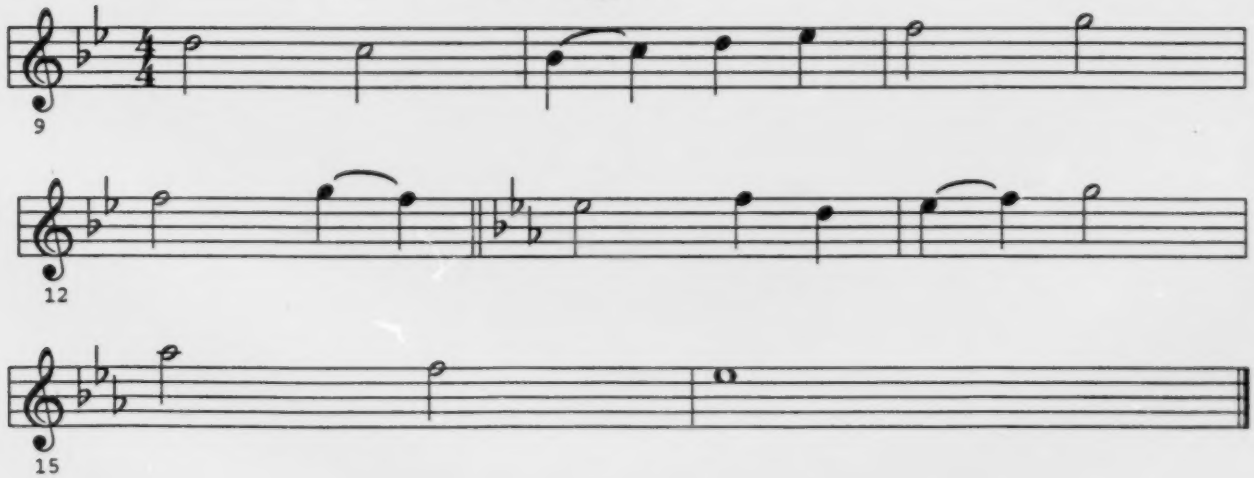
NDN/prepared

You have been given two songs to prepare for next week. You are to prepare the songs by yourself. Please do not ask anyone for help when practicing these songs. When you perform the second song at school, there will be a duet part performed with you. When you are performing this song, it will be important for you to continue playing even if you make a mistake.

Song 1

Flute

Song 2



NDN/Sight Reading

Song 3

NDN Music Evaluation Project
Performance Assessment
Rating Scale
1992 - 1993

Tape Code Number:_____ Rater_____

Rater Instructions: Listen to the tape. Rate each song on the scale provided. One is considered low and 5 is considered high. Please circle your response to each item.

Non-Percussion Instruments

Song One

Begins on the first beat after instructions:	No		Yes		
Maintains a consistent beat.	1	2	3	4	5
Performs rhythm patterns correctly.	1	2	3	4	5
Performs correct notes.	1	2	3	4	5
Observes articulation markings	1	2	3	4	5
Maintains the tune's integrity	1	2	3	4	5

Song Two

Begins on the first beat after instructions:	No		Yes		
Maintains a consistent beat.	1	2	3	4	5
Performs rhythm patterns correctly.	1	2	3	4	5
Performs correct notes.	1	2	3	4	5
Observes articulation markings	1	2	3	4	5
Maintains the tune's integrity	1	2	3	4	5

Song Three

Begins on the first beat after instructions:	No		Yes		
Maintains a consistent beat.	1	2	3	4	5
Performs rhythm patterns correctly.	1	2	3	4	5
Performs correct notes.	1	2	3	4	5
Observes articulation markings	1	2	3	4	5
Maintains the tune's integrity	1	2	3	4	5

(Over for Percussion Instruments)

Percussion Instruments

Song One

Begins on the first beat after instructions:	No		Yes		
Maintains a consistent beat.	1	2	3	4	5
Performs rhythm patterns correctly.	1	2	3	4	5
Maintains the tune's integrity	1	2	3	4	5

Song Two

Begins on the first beat after instructions:	No		Yes		
Maintains a consistent beat.	1	2	3	4	5
Performs rhythm patterns correctly.	1	2	3	4	5
Maintains the tune's integrity	1	2	3	4	5

Song Three

Begins on the first beat after instructions:	No		Yes		
Maintains a consistent beat.	1	2	3	4	5
Performs rhythm patterns correctly.	1	2	3	4	5
Maintains the tune's integrity	1	2	3	4	5

Comments:

Performance Task
Criteria Definitions

Begins Playing of the First Beat After Instructions

The student begins to perform the song on the next beat following the spoken instructions which set the speed or tempo.

Maintains a Consistent Beat

The student maintains a steady speed at the tempo set by the tape.

Performs Rhythm Patterns Correctly

Rhythm patterns consist of notation that represent the value of one beat, elongations, and/or divisions of that beat. The student performs the written notation maintaining the correct relationships between beats, elongations, and divisions.

Performs Correct Notes

Correct notes consist of notational placement on the staff of music and the alterations indicated by the key signature. The student performs the written notes maintaining correct placement of the pitches with respect to the placement on the staff and observation of the alterations indicated by the key signature.

Observes Articulation Markings

Articulation markings indicate to the student whether the notes are to tongued or slurred. The student observes the articulation markings when performing a song.

Maintains the Tune's Integrity

The tune's integrity represents an integration of all the elements named above - consistent beat, rhythm patterns, correct notes, articulation markings, plus an element of musical expression. The student is able to integrate all the technical elements of making music and includes some form of expression in the performance.

Appendix D

Correlations Among Raters
on the Performance Criteria

Correlations Among Raters on the Performance Criteria

Raters	Song	Consistent Beat	Rhythm Patterns	Correct Notes	Articulation Markings	Tune Integrity
1 vs. 2	1	.86	.8	.8	.43	.78
	2	.82	.9	.9	.78	.79
	3	.80	.71	.56	.18	.58
1 vs. 3	1	.92	.86	.8	.84	.9
	2	.94	.93	.89	.86	.92
	3	.90	.91	.91	.85	.81
1 vs. 4	1	.77	.7	.81	.49	.81
	2	.81	.8	.78	.75	.84
	3	.86	.62	.91	.55	.77
2 vs. 3	1	.71	.76	.94	.71	.83
	2	.82	.82	.96	.79	.84
	3	.76	.81	.86	.53	.83
2 vs. 4	1	.87	.81	.86	.66	.79
	2	.88	.77	.79	.81	.85
	3	.76	.75	.79	.53	.86
3 vs. 4	1	.88	.71	.89	.69	.95
	2	.82	.79	.91	.85	.92
	3	.85	.83	.91	.65	.89
All	1	.84	.77	.83	.65	.83
	2	.85	.83	.87	.8	.86
	3	.82	.77	.87	.54	.79

On the average, each pair of raters shared 17 tapes.

Appendix E

Demographic, Attitude, MATI
and Performance Statistics
by
School Distirct

Demographic, Attitude, MATI and Performance Statistics by School District

Survey Demographics

	Fast Track		Non-Fast Track	
Items	**Dist #1**	**Dist #2**	**Dist #3**	**Dist #4**
# of Students	40.0	23.0	36.0	26.0
Instruments				
Alto S.	8.0	2.0	1.0	2.0
Baritone	2.0		1.0	1.0
Bass G.	1.0			
Clarinet	8.0	6.0	2.0	11.0
Drums	7.0	4.0	2.0	2.0
Flute	4.0	4.0	4.0	5.0
Fr. Horn	3.0			1.0
Key Brd.	1.0			
Sax			6.0	
Tenor Sax		1.0		
Trombone	2.0	3.0	6.0	3.0
Trumpet	2.0	3.0	14.0	1.0
Tuba	2.0			
Number of Pratice Minutes During School				
Ind. with Teacher	0.0	15.0 (6)*	0.0	20.0 (7)
Sm. Group	25.0	30.0 (14)	20.0	30.0 (20)
Rehearsal	60.0	90.0	85.0	20.0
Home Practice Averages				
# Days	4.12	4.25	5.3	4.9
# Minutes	24.0	23.75	26.47	20.0
Adult Helps with Practice at Home				
Yes	15.0	7.0	10.0	9.0
No. of Days	2.2	2.2	3.3	2.1
Play an Instrument Before Beginning Band				
Yes	14.0	8.0	9.0	20.0
Number of Years Playing Instrument Before Beginning Band				
Years	3.4	4.14	2.8	2.7
Attitude Survey Averages				
Int in Music	2.9a	2.65	2.58	2.77
Int in Playing	2.75	2.55	2.64	2.69
Play wth Others	2.6	2.25	2.44	2.46
Make Music	2.55	2.2	2.5	2.42
Play before Others	2.55	2.65	2.36	2.5
New Friends	1.5b	1.35	1.42	1.19

* - Numbers in parenthesis indicates number of students who participated in the practice configuration. Otherwise, all students participated in the practice configuration.

The dominant type of instrument before starting band was the piano.

a - Rating scale: increase = 3, same = 2, decrease = 1
b - Rating scale: yes = 1, no = 2

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Demographic, Attitude, MATI and Performance Statistics by School District (continued)

Averages on the Musical Achievement Test of Iowa

	Fast Track		Non-Fast Track	
Scales	Dist #1	Dist #2	Dist #3	Dist #4
Rhythm Fall	22.8	22.26	21.25	22.19
Rhythm Mid-Yr	24.2	23.38 (21)	23.14	22.81
Tone Fall	22.6	23.45	20.64	22.23
Tone Mid-Yr	23.9	22.14 (21)	21.03	23.38

Numbers in parenthsis represent the number who took the test.

Average Ratings of Student Performances

# of Students	40.0	20.0	36.0	26.0
	Fast Track		Non-Fast Track	
Song 1				
FB	2.8	2.9	2.9	2.5
CB	2.6	3.5	2.9	3.0
RP	2.7	3.6	3.1	3.4
CN	3.2	2.9	3.3	3.5
AM	2.6	2.7	3.1	3.2
TI	2.4	3.1	2.8	2.7
Song 2				
FB	2.8	2.8	2.9	3.0
CB	2.7	3.1	3.1	2.6
RP	2.4	3.1	3.0	2.7
CN	2.3	2.4	3.0	2.9
AM	2.0	2.2	2.8	2.6
TI	2.1	2.9	2.8	2.4
Song 3				
FB	2.9	2.9	2.9	3.0
CB	2.4	3.3	2.9	3.1
RP	2.7	3.4	3.1	3.3
CN	3.1	3.2	3.4	3.9
AM	2.3	2.6	3.0	3.4
TI	2.5	3.3	2.9	3.1

FB - First Beat
CB - Consistent Beat
RP - Rhythm Patterns
CN - Correct Notes
AM - Articulation Markings
TI - Tune Integrity

Appendix F

Open-ended Student Responses
by
School Distirct

NDN Fast Track Music System
School #1 Program Evaluation – 1992-93

What do you <u>most like</u> about playing in the school band?

It sounds better when you can play with more people. You can play in band concerts.
Vern is funny.
It is fun and there are neat songs and neat teacher.
Being the best at a song.
It is fun to hear music and know Ihelped make it work right.
It sounds neat.
Listening to others playing.
You get to have concerts.
I like being part of something.
It's fun.
I like playing in front of people in my class.
You can make good songs.
That I like to hear good songs and to play.
I get to see my friends.
Learning new notes.
After we practice we start sounding really well. And Ijust think it's fun.
Being with my friends and learning how to play a new instrument.
Playing with other kids.
It's fun.
We play together in band.
It is really fun and loud and after we have practiced, I feel really neat.
That you learn how to play an instrument and play music.
It is easier because you know you are not the only one that messes up.
I like the songs we learn.
Being the best at a song.
That I can play an instrument with other people.
We get to play with each other.
It's fun to play with everybody and learn together.
It is fun to be with others in band and listening to it.
Playing with my friends.
Learning new notes, making up my own music.
We get to play with others.
Playing with my friends.

NDN Fast Track Music System
School #1 Program Evaluation – 1992-93
Page 2

The teacher has taken his time and effort to help us and he's SUPER nice!!!!! He's one of the nicest teachers I know and sax is fun.
I canplay a different instrument instead of piano.
It is fun and the teacher is a cool guy.

What do you most dislike about playing in the school band?

The drum behind you.
The drums; the saxophones; the lessons are too short
Lessons are too short; too hot in full band room; ytrumpets behind us are too loud!! (But good players!!)
Nothing.
The trumpets sit behind us and blast our ears out.
All the loud instruments behind us. We don't have enough time in our groups.
We have not enough time to play.
Nothing.
That some people don't cooperate and they waste our time.
We don't get enough time in lessons.
That the lessons are not long enough.
I miss recess.
Messing up.
If I screw up I get embarrased.
That you have to learn the new notes and that they get harder.
I hate the sliding trombone sliding and bumping into me and the loud drums.
I like every thing.
Nothing.
Nothing.
Sitting in front at the drums trying to hit higher notes (BCD) so far
Sometimes we have to stop because of the trumpets, and drums and also sometimes trombones.
When I make a mistake and he says I did it I get embarrassed.
Nothing.
It's too loud.
When you do something wrong people look at you.

NDN Fast Track Music System
School #1 Program Evaluation – 1992-93
Page 3

Trumpets.
The trumpets sit behind me.
We should have more lessons.
It's right before lunch and I get hungry.
Nothing.
The loud saxophones and baritones.
When it sounds like crap.
Making up.
It is loud. We don't get enough time as the sixth grade class.
You don't have enough time in lessons.

NDN Fast Track Music System
School #2 Program Evaluation – 1992-93

What do you <u>most like</u> about playing in the school band?

That we can make beautiful music together and that when I play, people enjoy it.
I like playing with other people in the band.
I like music and have fun playing songs.
Playing my insrument because it's fun playing in front of people also.
Playing my drum and having fun.
I don't know.
Working with others.
My friends play and I have fun.
I like the songs that we play.
Playing in front of people.
Being part of it.
I don't know.
It is really fun and that we make good songs sound good!
Playing clarinet.
I like playing trombones because I am good at it.
It's fun. And I make lots of friends.
It's fun. I like playing a musical instrument.
I like knowing I can do something I enjoy.
I don't really know.
Like learning new things.

NDN Fast Track Music System
School #2 Program Evaluation – 1992-93
Page 2

What do you <u>most dislike</u> about playing in the school band?

Playing wrong notes, then the teacher gets mad.
Being embarrased if you screw up at a concert.
You have homework. But otherwise, I don't dislike anything.
When I have work, I can't do it.
It's harder to get work done.
Losing work time.
Mr. Wood, my clarinet teacher.
That I have to practice every day of the week at home and I didn't get to play drums.
I don't know.
Having someone blow in my ear.
The lessons
I don't like having my lessons alone.
It takes study hall time.
It takes up my study hall time.
You have to skip part of class, then I get behind in school work.
Missing study hall. It's kind of hard.
Getting my music settled and accidentally breaking my reeds before I play.
We practice too long. Your lips get sore.
I have to practice a lot is what I dislike.
Solos in front of a lot of people.

NDN Fast Track Music System
School #3 Program Evaluation – 1992-93

What do you <u>most like</u> about playing in the school band?

I like the challenges!!
Band
It is fun to play.
Band
I like playing the songs that we do.
The rehearsals and the challenges.
It is fun to be able to play an instrument and be able to play songs. It's fun!
I have more fun when I know I can play an instrument.
The challenges; the Hawk Bucks; the teacher; the stickers.
When you make a mistake people still like you and don't make fun of you.
You don't get so bored. You get more challenge when you play together.
I get good and it's fun to play the saxophone and my sister plays too.
I like to play in the school band mostly because it makes me and my parents proud and I get to play music with my friends.
Instrument
The best thing in band is playing music.
It's fun. You learn more stuff.
The challenges and the compliments you get from others. And the director. The Hawk Bucks.
It's really cool and fun especially jazz music.
Fun
I like to listen to the music and relax.
Fun
Learning how to play and learn more about music. I have learned to enjoy music.
You get to get special music.
The challenges.
You get Hawk Bucks and you can get sutff and playing the jazz music and regular rock music.
I like it when everybody obeys and plays the right things.
To play with each other
It is challenging.
I like watching my friends play. I kind of like playing music.
I like the songs that we play for our concerts. Especially when the whole band plays together.
We play neat songs and our band books help us learn easier.
Everything. Because if I mess up, no one blames it on me, they just say "next time."

NDN Fast Track Music System
School #3 Program Evaluation – 1992-93
Page 2

We get to go for Hawk Bucks.
You can make up your own music. You have something to look forward to.
It's just fun.

What do you <u>most dislike</u> about playing in the school band?

Carrying around my instrument.
Nothing.
Nothing
If you play something wrong, everyone stares and makes fun of you.
My tone isn't as good as my rhythm.
I don't like reading the music. I don't like being in band because of the things we do.
Carrying it home in the winter.
To carry it all the time.
I dislike it when other people goof off and are bad.
Screwing up and not understanding the music baby songs.
During band rehearsal some people talk a lot.
We only get to have band two times a week for 85 minutes.
Nothing.
Reading music.
I don't like carrying my trumpet to school.
Nothing.
Screwing up and not understanding some music; our baby songs
People turning around and looking at you when you make a mistake.
Nothing
Cleaning my trumpet.
Chair placing.
That I don't have all my school time.
People make fun of me because I can't play because I switched to sax from trumpet.
When some people disrupt our band time so we just have to sit.
When people make fun of you at recess.
People looking when I make mistakes and laugh at you and when you're done, they make fun of you all day long until school is over.
I am farther behind than most people.

NDN Fast Track Music System
School #3 Program Evaluation – 1992-93
Page 3

When I can't play a song or note or am having a bad lesson.
I don't like waiting while others play.
Waiting while other people play.
When I practice late.
When people talk.
The instrument I play.
When I press too hard my fingers ache.

NDN Fast Track Music System
School #4 Program Evaluation – 1992-93

What do you <u>most like</u> about playing in the school band?

Practicing the time

I get more chance to play with others.

Playing in front of people and playing with people.

I learned bass clef. I never played bass clef before the school band.

My brother now knows the tune of the Jolly Green Giant and likes to watch me.

I like our band because I like the music we play.

You get to learn the different types of music and learn the different instruments.

You get to miss school and play in front of people.

Being able to play in front of others

Playing with other people and the teacher.

I like getting to hear all of the instruments and hearing what they sound like all together and I like doing solos.

I get to hear a lot of different instruments

I just enjoy playing alone and by myself.

Playing songs.

Show off my talent.

Performing with an audience without being nervous.

It is fun.

I learn how to read and play notes. I make new friends and it's fun.

I like it that we are not dead serious during our lesson. We get done, but we have fun.

I like the concerts.

Playing for my mom and miss school.

I can play an instrument and it's fun.

What I like most about playing is that most of my friends play in band.

Playing my B^{b} scale and play concerts; playing musset; playing with others; playing my own songs I make up.

It's a chance to learn, have fun, and learn more about music.

It is mostly fun just to listen to the music I play.

NDN Fast Track Music System
School #4 Program Evaluation – 1992-93
Page 2

What do you <u>most dislike</u> about playing in the school band?

I end up with more homework from missing subjects.
People (some) mess around and then we can't get anything done.
Nothing.
What I least like is that my best friend doesn't play in band.
Sometimes I have homework and I can't play.
I can't hear myself.
Having 10 people in my lesson.
I miss social studies and now my grades are going down.
I don't get as much time as I would like.
Solos
Having to wait for the teacher to calm us down.
Practicing each day.
You have more homework because you miss the subject, but I try really hard to get it done.
Playing in big groups.
Nothing.
The solos
Missing recess
You can't hear yourself.
I Hardly practice because I forget or it's too late.
I don't like all the people that play.
I miss recess and half of lunch time.
I have to take the time to practice at home. That takes away T.V. and fun time.
When other people goof off.
I don't get to be in the front.
Practicing each day.

Appendix G

Crosstabs of Songs 1, 2 and 3
for Criterion
"Begins on First Beat",
Inter-rater Agreement

Crosstabs of Songs 1, 2 and 3 for Criterion "Begins on First Beat", Inter-rater Agreement

Song 1

Second Rater

First Rater	Missing Data	Did Not Begin on First Beat	Began on First Beat
Missing Data			1.00* .01**
Did Not Begin on First Beat		6.00 .05	6.00 .05
Began on First Beat	1.00 .01	7.00 .06	100.00 .82

Rater agreement 87%

Song 2

Second Rater

First Rater	Missing Data	Did Not Begin on First Beat	Began on First Beat
Missing Data			1.00 .01
Did Not Begin on First Beat		3.00 .025	6.00 .05
Began on First Beat		2.00 .015	109.00 .90

Rater agreement 92.5%

* number of students
** percent of 121 students

Crosstabs of Songs 1, 2 and 3 for Criterion "Begins on First Beat", Inter-rater Agreement (continued)

Song 3

First Rater	Second Rater: Missing Data	Second Rater: Did Not Begin on First Beat	Second Rater: Began on First Beat
Missing Data	1.00 .01		
Did Not Begin on First Beat		1.00 .01	3.00 .025
Began on First Beat		1.00 .01	115.00 .95

Rater agreement 96%, with one student not rated because of a tape recording problem.

Appendix H

Descriptive Statistics and
ANOVAs for Attitude, MATI
and Performance Data
With the Developer's School

Descriptive Statistics and ANOVAs for Attitude, MATI and Performance Data

With Developer's School

Source/ Items	Averages	Standard Deviation	F-Test	Signi-ficance
Attitude Survey				
Int. in music	2.82a	.39	2.69	NS
	(2.66)b	(.63)		
Int. in playing an instrument	2.68	.50	.05	NS
	(2.66)	(.57)		
Int. in playing music wth others	2.48	.57	.09	NS
	(2.45)	(.56)		
Int. in making-up music	2.43	.53	.11	NS
	(2.47)	(.62)		
Comfort playing before others	2.58	.53	2.61	NS
	(2.42)	(.59)		
New friends who play music	1.48	.5	3.31	NS
	(1.32)	(.47)		
Musical Achievement Test of Iowa				
Rhythm (mid-year - fall adm.)	1.87	3.79	.65	NS
	(1.35)	(3.47)		
Tone	.96	3.37	.16	NS
	(.71)	(3.56)		
Performance Tasks				
Song 1 Consistent Beat	2.86	1.43	.14	NS
	(2.96)	(1.34)		
Song 1 Rhythm'Patterns	2.99	1.37	.97	NS
	(3.23)	(1.34)		
Song 1 Correct Notes	2.74	1.71	2.18	NS
	(3.18)	(1.57)		
Song 1 Articulation Markings	2.38	1.48	4.46	.037
	(2.95)	(1.48)		
Song 1 Tune Integrity	2.64	1.41	.29	NS
	(2.77)	(1.44)		
Song 2 Consistent Beat	2.56	1.49	1.15	NS
	(2.85)	(1.55)		
Song 2 Rhythm Patterns	2.66	1.51	.57	NS
	(2.87)	(1.53)		
Song 2 Correct Notes	2.08	1.59	5.05	.026
	(2.73)	(1.59)		
Song 2 Articulation Markings	1.92	1.39	5.96	.017
	(2.58)	(1.56)		
Song 2 Tune Integrity	2.39	1.47	.79	NS
	(2.63)	(1.48)		

a - # of students: Fast Track - Attitude = 60; MATI = 58; Performance = 59; Non-Fast Track - 62 for all sources

b - number within parenthesis represents the Non-Fast Track group

Descriptive Statistics and ANOVAs for Attitude, MATI and Performance Data

With Developer's School (continued)

Source/ Items	Averages	Standard Deviation	F-Test	Signi-ficance
Performance Tasks				
Song 3 Consistent Beat	2.75 (2.97)	1.44 (1.31)	.78	NS
Song 3 Rhythm Patterns	2.93 (3.15)	1.35 (1.29)	.85	NS
Song 3 Correct Notes	2.85 (3.38)	1.64 (1.55)	3.47	NS
Song 3 Articulation Markings	2.20 (2.95)	1.40 (1.44)	8.36	.005
Song 3 Tune Integrity	2.75 (3.02)	1.40 (1.28)	1.31	NS

Appendix I

Descriptive Statistics and
ANOVAs for Attitude, MATI
and Performance Data
Without the Developer's School

Descriptive Statistics and ANOVAs for Attitude, MATI and Performance Data

Without Developer's School

Source/ Items	Averages	Standard Deviation	F-Test	Signi-ficance
Attitude Survey				
Int. in music	2.68a	.48	.02	NS
	(2.66)b	(.63)		
Int. in playing an instrument	2.58	.51	.32	NS
	(2.66)	(.57)		
Int. in playing music wth others	2.26	.56	1.63	NS
	(2.45)	(.56)		
Int. in making-up music	2.21	.54	2.66	NS
	(2.47)	(.62)		
Comfort playing before others	2.68	.48	3.19	NS
	(2.42)	(.59)		
New friends who play music	1.36	.5	.13	NS
	(1.32)	(.47)		
Musical Achievement Test of Iowa				
Rhythm (mid-year - fall adm.)	3.00	3.55	3.10	NS
	(1.35)	(3.47)		
Tone	.17	3.43	.33	NS
	(.71)	(3.56)		
Performance Tasks				
Song 1 Consistent Beat	3.45	1.28	2.06	NS
	(2.96)	(1.34)		
Song 1 Rhythm Patterns	3.57	1.14	1.06	NS
	(3.23)	(1.34)		
Song 1 Correct Notes	2.85	1.72	.63	NS
	(3.18)	(1.57)		
Song 1 Articulation Markings	2.70	1.63	.42	NS
	(2.95)	(1.48)		
Song 1 Tune Integrity	3.12	1.39	.92	NS
	(2.77)	(1.44)		
Song 2 Consistent Beat	3.12	1.59	.45	NS
	(2.85)	(1.55)		
Song 2 Rhythm Patterns	3.15	1.59	.49	NS
	(2.87)	(1.53)		
Song 2 Correct Notes	2.40	1.77	.63	NS
	(2.73)	(1.59)		
Song 2 Articulation Markings	2.22	1.47	.81	NS
	(2.58)	(1.56)		
Song 2 Tune Integrity	2.90	1.67	.47	NS
	(2.63)	(1.48)		

a - # of students: Fast Track - Attitude = 19; MATI = 18; Performance = 20; Non-Fast Track - 62 for all sources

b - number within parenthesis represents the Non-Fast Track group

Descriptive Statistics and ANOVAs for Attitude, MATI and Performance Data

Without Developer's School (continued)

Source/ Items	Averages	Standard Deviation	F-Test	Signi-ficance
Performance Tasks				
Song 3 Consistent Beat	3.32 (2.97)	1.53 (1.31)	1.03	NS
Song 3 Rhythm Patterns	3.37 (3.15)	1.40 (1.29)	.43	NS
Song 3 Correct Notes	3.25 (3.38)	1.64 (1.55)	.11	NS
Song 3 Articulation Markings	2.62 (2.95)	1.49 (1.44)	.76	NS
Song 3 Tune Integrity	3.27 (3.02)	1.48 (1.28)	.54	NS